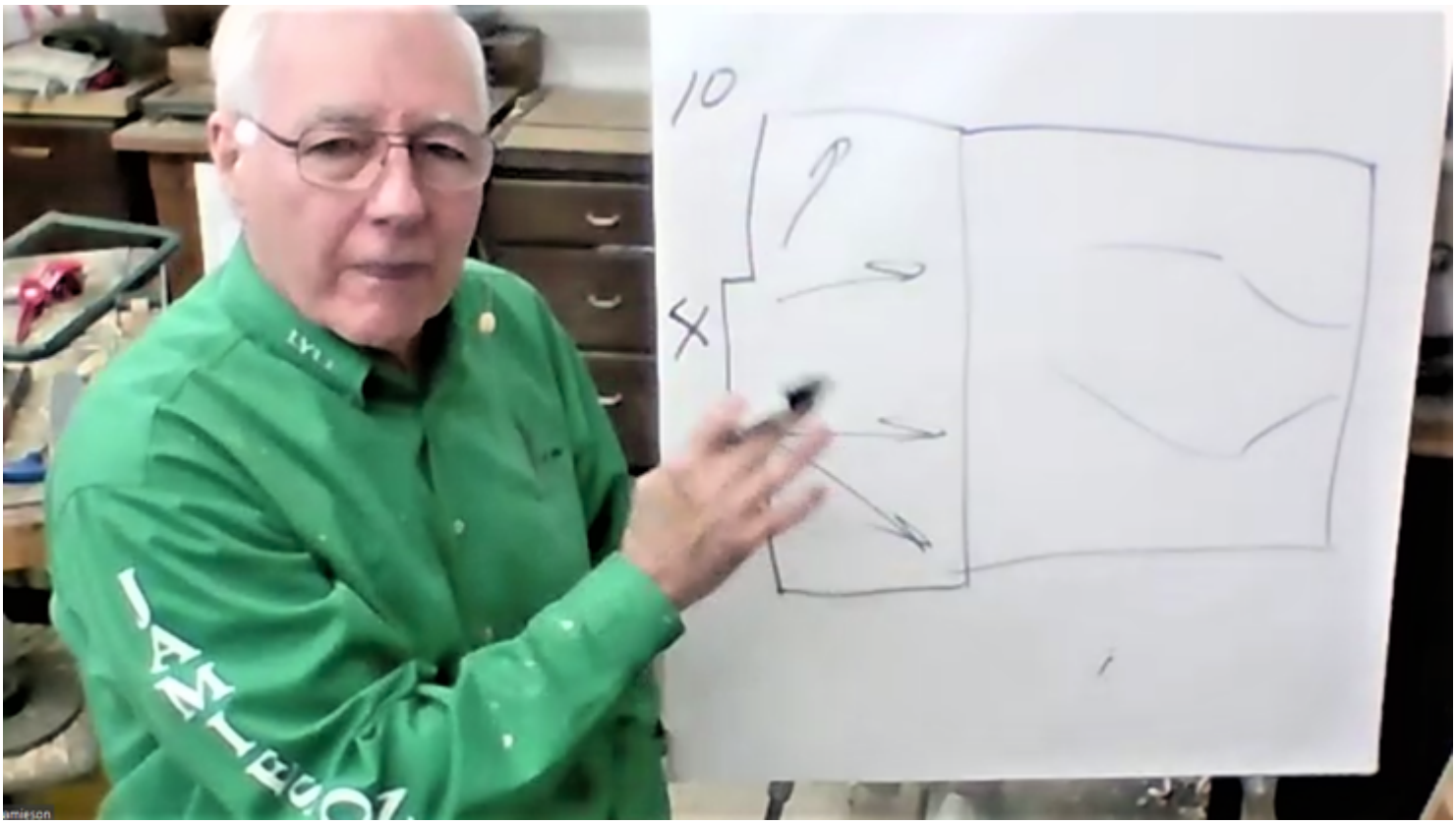
Long Island Woodturner's Association Newsletter

October Issue

October 17, 2020

Lyle Jamieson

Hollow Form Turning



LIWA is a chapter of the American Association of Woodturners. Our purpose is to foster a wider interest and appreciation of woodturning on Long Island and in the Metropolitan area. We generally meet on the third Saturday of each month from 8:30 AM until Noon at the Old Bethpage Village Restoration, Bethpage, L.I. However, during the COVID crisis, we meet virtually on Zoom. See listing below for 2020 scheduled meetings:

Upcoming Meeting Schedule for 2020. All meetings run from 8:30 am to 12 noon

**********Note: change in date for Nov meeting**********
Nov 21 (Les will do a demonstration in Steve F's shop)
Dec 19 (Rudy Lopez)

Club Officers
Chair of the Board: Ken Deaner
President Les Hoffman (516) 431-2280
Vice President Barry Saltsberg (516) 349-1914
Secretary/Newsletter Barry Dutchen (516) 443-5342
Treasurer Joe DeMaio (516) 766-5189

Members at Large
Steve Fulgoni
Jodi Gingold
John Kowalchuk
Jim Maloney
Paul Permakoff
Pete Richichi

Thanks to photographer Bob Fentress for his screen shots.

Summary of Meeting
We streamed our meeting and demo via Zoom. We had 34 participants.

Les announced that 62 members responded to his survey regarding members' concerns about whether to continue with online meetings or return to in-person meetings. Since only 40% of our members are willing to attend a live meeting at this time, we will continue to have Zoom meetings with either professional or member demos. He has so advised OBVR.

There will be a Board meeting in early December.

October is nominating month for board members (November is when we vote). If you are interested in serving as a member-at-large, please contact Les. The Board has nominated the following slate for 2021:
President: Barry Saltsberg
Vice Pres: Paul Permacoff
Secretary: Barry Dutchen
Treasurer: Tony Fuoco

Treasurer's Report
none

Good & Welfare
Carl S is doing well, getting around and in good spirits

New Member Welcome

Robert DeMarco

Show-and-Tell

Barry S (Epoxy filled, maple burl from side of road
Peter R – tri corner carved, glued up modern bowl
Jodi – Cutoff from old stool top as a picture frame, ornate carved painted box
Don – Umbrella stand
Les – Butterflies -> Mobile
Gary – Red maple large platter end grain
Ric – Ball gouge from Arbortech, sharpening station
Ed – "Butterfly"
Mark – Segmented bowl
Paul P – Sputnik sea urchin
Bob L – clocks, cup








Main Event

Lyle Jameison

Presents: Hollow Turning

Lyle began his presentation with a discussion of how important it is to work safely. He described his background and how he developed his techniques:

After many years, he developed his own style and methods by watching the best teachers from around the world. His goal is to avoid the usual 'limits and roadblocks' we all frequently encounter.

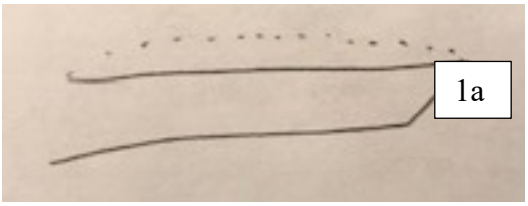
He showed us how to control axis and orientation by turning between centers during the roughing out stage (and safely). He explained there are two ways to mount the blank:

a. by finding the geographical center, however, to avoid vibration you need to turn slowly.

b. by using the balancing point.

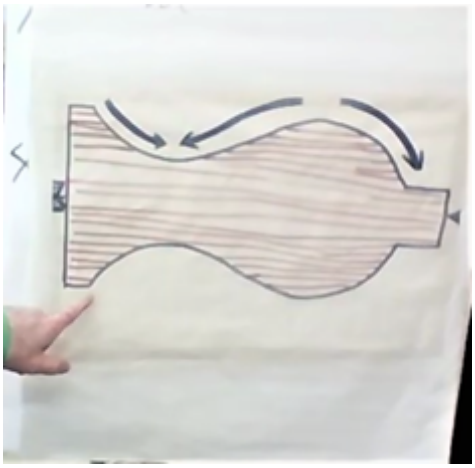
He uses a one-way drive center with an adjustable set screw, which he adjusts so that it just touches the wood, then he moves the tailstock into place. When he is satisfied, after making small adjustments to find the balance point, he locks the spindle and tightens the tailstock very securely. He then adjusts his tool rest.

Lyle's bowl gouge is ground to 60˚. While some leave the little 'hump' which remains, Lyle removes hump (see diagram 1a). His gouge has its wings ¾" back. He holds the handle parallel to floor and uses a 45˚ presentation of tool to wood.



He says he never uses a chuck to hold wood for hollowing.

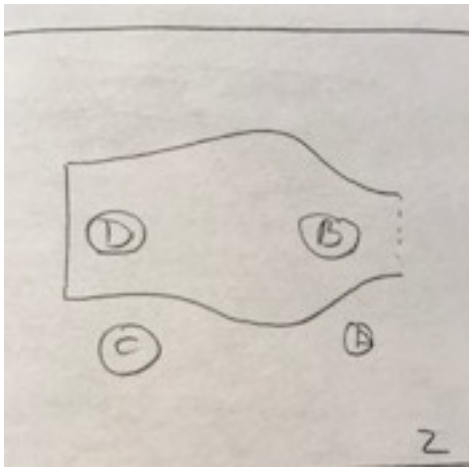
Always use a faceplate for hollowing. Use 1¼ pan held sheet metal screws and remount piece.



Stages to turn hollow form (2). Always turn from large diameter to small (aka downhill)

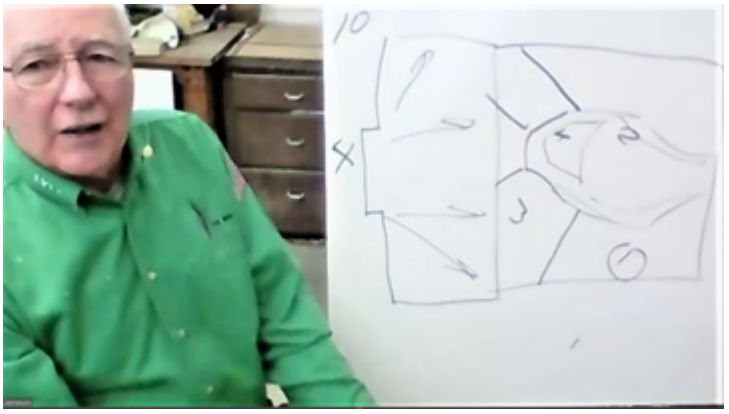
a. Remove outer top
b. Remove inner top
c. Remove outer bottom
d. Remove inner bottom

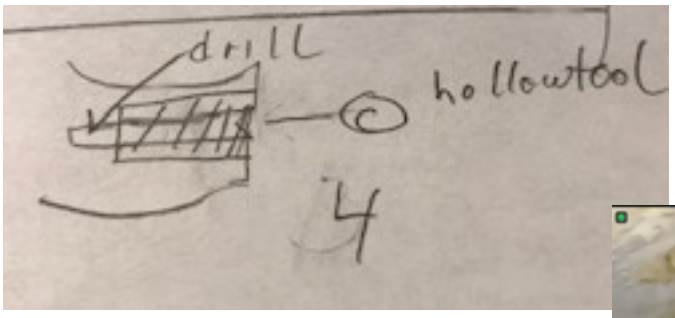
Grain orientation – parallel to lathe bed; cutting is always downhill. Shaping is followed by shear scraping, with a very light, delicate touch.



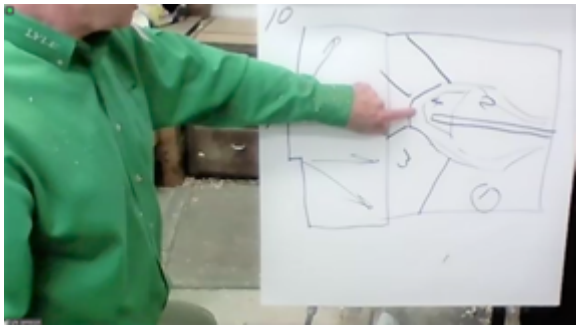
Present tool flute pointing downhill to fibers to refine line (no flats), smooth to reduce the amt of sanding. Lyle then uses spindle gouge (40˚) to get into the tight corner.

Next step is to drill a depth hole (3). Start by creating a centering cone to keep drill bit from wandering. Lyle uses an O-ring on the bit to set the depth.





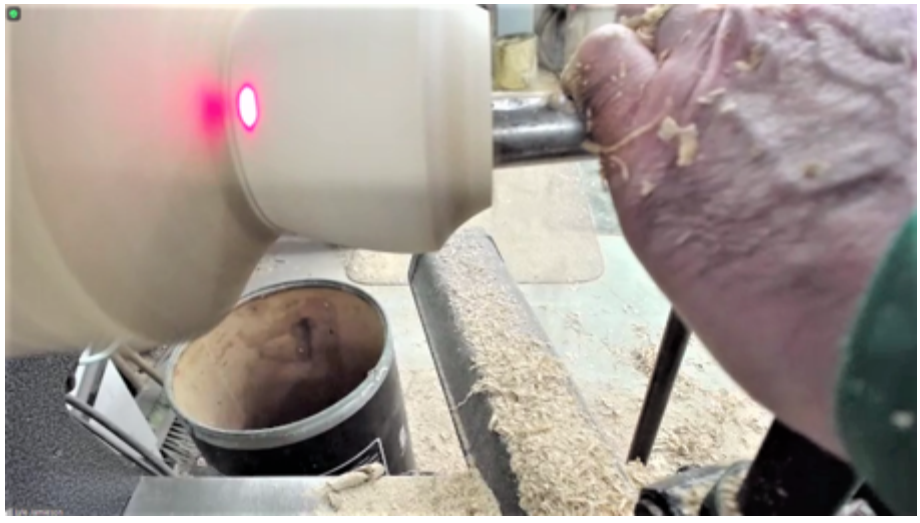
Lyle sets up a hollowing jig. See photos. He rubs candle wax on any friction points. The outer arm has a carbide cutter. He sets the cutting end on an angle to slice, not scrape.



His system leans on the tool rest – always ABOVE center to produce shavings not dust. He slides the rig back and forth using his fingertips so that the hollowing jig removes the material (at '4c) in three stages"

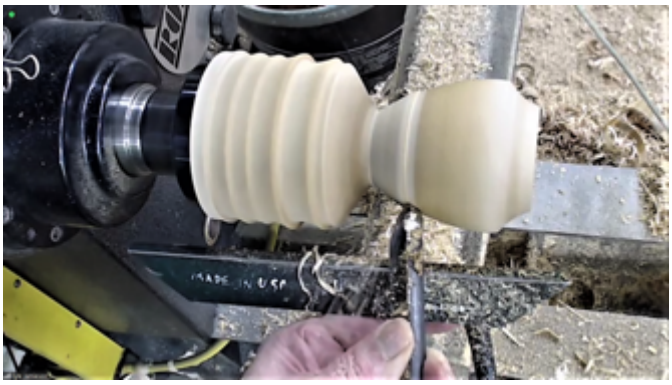
1. Small cut
2. Aggressive cut
3. 'Negative rake scraping' cut with fingertips to clean up tool marks being careful to keep wall thickness ¾ - 1" while getting rid of interior wood. Lyle undercuts lip.

Lyle sets up his laser guide by aligning the laser to the tip of the cutter with a card. He sets the gap between the laser and the cutter perpend to wall. As the dot falls off the wall of the piece, the proper wall thickness (gap) remains. He repeats slowly moving the cutter arm (with a fast lathe). Repeat. Listen for a light 'hiss' – it's consistent when the inside highs and lows are gone. DO NOT GO BACK over the completed areas, Lyle warns.

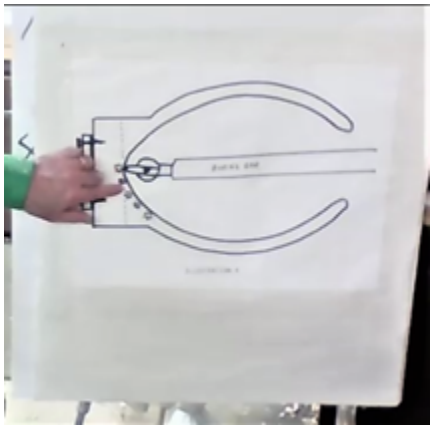


Readjust the gap to cut the inside bottom. Once inside (2b) is done, remove the outside (2c) bottom. Return to (2d), the inside bottom, by first readjusting the laser. Remove excess and toolmarks. Set laser with NO gap and directly on cutter center line. Inset into piece and

slowly slide cutter – clean up bottom and feather into side wall, remembering not to go back over already completed area. Almost done.



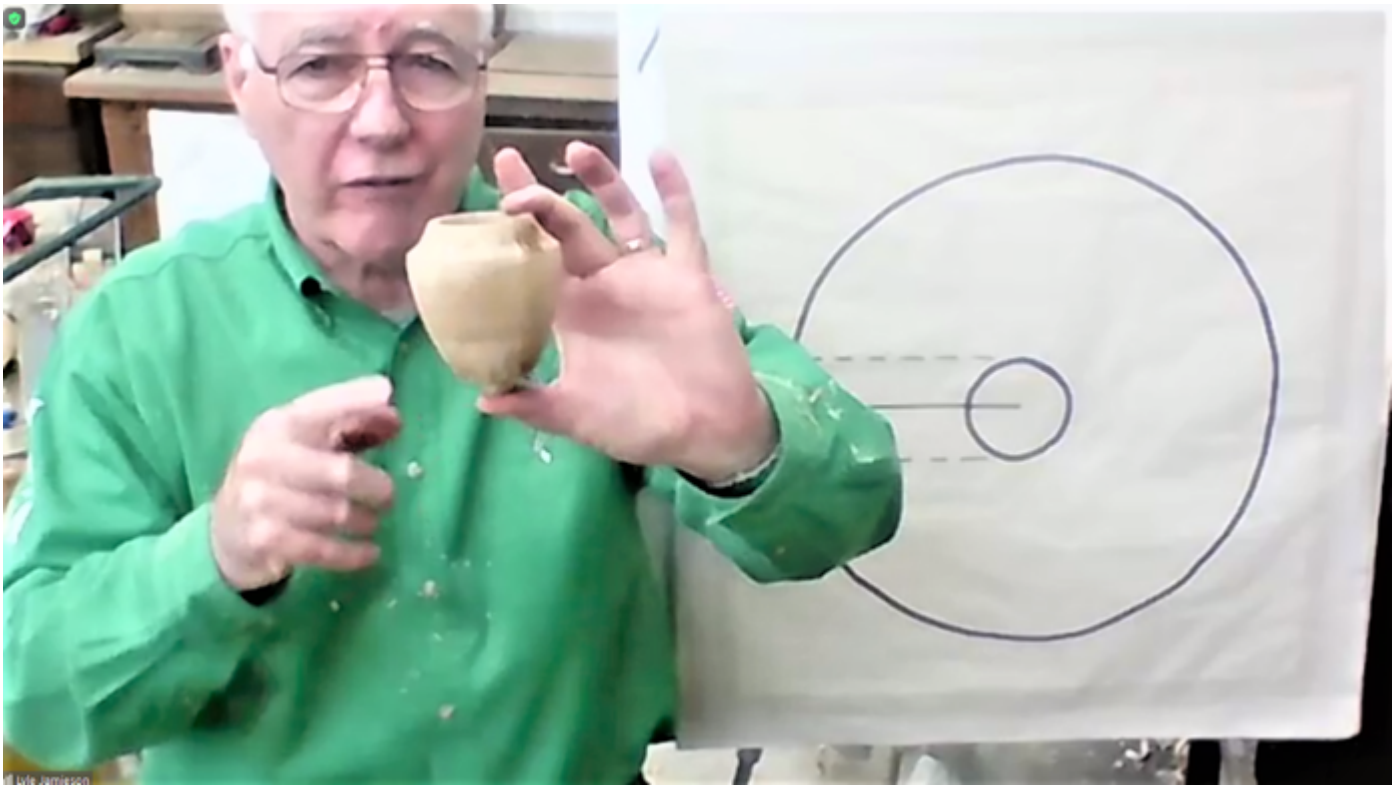
Allow greenwood surface to dry a few minutes. Remove from lathe by partially parting it. Use a saw to remove remaining stub.



In a way, similar to using a donut with a tenon in a chuck, cut a small hollow in the remaining base piece. Remount the piece by inserting it into the hollow with the small "base" pointing toward the tailstock. The hollow should be just larger than the outside of the piece.

Never attack by pushing from the inside. Bring up the tailstock, making it a snug fit. Take small, light cuts to remove the remaining material from the base of the piece. Kye uses a spindle gouge to create a decorative bead on the base.

To finish, Kyle wipes on a thin coat of poly, then wipes it off. Lastly, Kyle uses the Beall system to buff out a protective coat of wax.



Thank you, Lyle